The Cleveland Museum of Art

Members Magazine

Current Exhibitions

Cover: Detail of the recently acquired Portrait of Tieleman Roosterman (1634, oil on canvas, 116.8 x 87.6 cm, Leonard C. Hanna Jr. Fund) by Frans Hals (1582/3– 1666)



Atlas Lion by Rembrandt Bugatti (1908, bronze; 40 x 72 x 24 cm, private collection) is in the exhibition on the work of the Bugatti family

BUGATTI

Gallery 101, through September 19 Sculpture and decorative arts as well as the famous automobiles, by a family of great designers Sponsored by Park-Ohio Industries, Inc. Supported by Key

JACQUES-HENRI LARTIGUE PHOTOGRAPHS: AUTOMOBILES

Gallery 104, through October 20 On the road with the pioneering photographer and automobiliste

EDWARD WESTON AND MODERNISM

Galleries 109–112, September 19–November 28 Comprehensive survey of the photography of a seminal modernist

CONTAINED SPACES: A JURIED EXHIBITION OF CONTEMPORARY FIBER ART

Lower Level/Education, September 5–November 28 Examples from one of the region's most vital arts, selected by fiber artist Gerhardt Knodel

From the Acting Director

Dear Members,

On our cover this month is the museum's newest star: Frans Hals' 1634 Portrait of Tieleman Roosterman. One of the three great masters of Dutch painting (with Vermeer and Rembrandt), Hals is already represented in our collection by his Portrait of a Woman. The two paintings will make quite a team.

If you have been away this summer or for some other reason have not yet seen *Bugatti*, then drop everything and come see it now! The exhibition closes on Sunday the 19th. This is the first exhibition to include automobiles in the galleries, and while the great cars are spectacle enough in themselves, the entire show is a dazzling display of creative ingenuity and refined taste. Members are admitted free, of course.

On the very day *Bugatti* closes, *Edward Weston and Modernism* opens with 140 famous works by one of the most important photographers in the history of the medium, a man whose talent and vision helped transform photography into a fine art in its own right.

At the end of the month, we reopen the Egyptian galleries, closed for nearly a year as part of a reinstallation project supported by the same Lila Wallace—Reader's Digest grant that allowed us to restore the Armor Court to its current glory. The redesigned space has undergone a transformation from an old, twisty catacomb to a new sequence of three thematic chambers. I think you will enjoy the results. Take a members-only sneak peek on the 22nd and 23rd, before the public ribbon-cutting on Friday the 24th. Come back over the weekend of the 25th and 26th for the 10th annual Chalk Festival (with an Egyptian theme this year), and again the following weekend for

a family Egyptian festival, October 1 to 3.

If our recent series of gallery renovations has excited you, then you'll want to keep up on our Facilities Master Plan. The museum spent most of the past year analyzing its facilities in great detail. Under the leadership of director Bob Bergman and with the assistance of the planning firm of Cooper, Robertson & Partners, we tapped many opinions-including those of the staff, community leaders, and our members—to develop a plan that intelligently addresses all our challenges and opportunities. It was a bittersweet occasion when, barely a month after Bob's tragic death, we announced the results of that process. I will host a members-only discussion of the plan on Wednesday the 22nd at 6:15 pm. Bob looked forward to this chance to discuss the plans with you, and I know we can all do justice to his spirit by putting our heads together to build a new future. Models of the plan are displayed on the lower education level. Your comments are welcome.

At the back of this issue you will find a listing of all those who by mid-July had made gifts to the museum in memory of Robert P. Bergman. I extend our deep gratitude for these caring contributions. I must also add how grateful I am personally to all who have been so supportive in the past few months. Your calls, cards, visits, and other gestures of kindness have meant a lot to me and to all of us here. Thank you.

Sincerely,

Kate M. Sellery

Kate M. Sellers, Acting Director



Visit the lower education level and take a look at models, sketches, and diagrams describing the Facilities Master Plan.
Then let us know what you think.

Family Legacy

he name "Hokusai" has been well known in the West since the recognition in late 19th-century Europe (and then America) of this Japanese artist's extraordinary talent. Katsushika Hokusai's work as a printmaker, designer of book illustrations, and painter has come to be regarded as synonymous with the fine sensibilities and keen visual design inherent to Japanese art.

Like other 18th- and 19th-century artists in Japan, Hokusai immersed himself in classical Chinese literature and history by reading the hundreds of books that were so popular then in Edo (modern Tokyo). His work reflects an uncanny ability to meld elements of traditional Japanese composition techniques and Western vanishing-point perspective into a compelling visual statement. Hokusai fashioned an eccentric but entirely individual pictorial style for himself, one widely recognized during his lifetime.

In fact, his popularity brought more work to his doorstep than could be accommodated. It also brought waves of aspiring students seeking employment and advice. Among these young trainees, perhaps none is more important than one of his daughters, \bar{O} i (active mid-19th century).

She was Hokusai's third daughter, born to his second wife, and the child closest to her father. Following an unsuccessful marriage to an oil merchant circa 1820, Ōi returned (by 1833) to the family household and became active in the operation of Hokusai's studio. Like other advanced and talented disciples, Oi actively collaborated with her father through the actual realization of paintings—and parts of paintings that came to bear the master's signature and seal. While the connoisseurship of Hokusai's paintings remains in its initial stage of development, it appears quite clear that other hands were involved in his oeuvre, including Ōi's. Consequently, the museum's acquisition last year of a dramatic painting signed by Oi, yet bearing her father's "Katsushika" seal, represents an important visual as well as art historical landmark.

This large hanging scroll depicts an episode from *The Romance of the Three Kingdoms*, a classic Chinese tale of intrigue and heroic acts immensely popular in 18th- and 19th-century Japan. Like a number of other Chinese fictional histories, it served as the inspiration for many 19th-century popular novels, wherein dramatic illustrations appeared by *ukiyo-e* printmakers. Here a compact figural grouping reveals two principal—and simultaneous—events: a bloodletting and a move in a game of go (a board game of strat-

egy similar to chess). Central to the subject, the figural ensemble, and the painting's composition is the legendary hero of *The Romance of the Three Kingdoms*, the General Guanyu. With his infected right arm extended and exposed so as to allow his bespectacled doctor to open its veins, Guanyu focuses all his attention on the go match. His serenity, akin to that of the physician and the official who looks over the doctor's shoulder, seems superhuman, as attested to by his squeamish opponent and the two attendants as they turn their heads away from the scene of the long steely knife probing through Guanyu's flesh.

Guanyu is attired in an elaborate outer robe bearing designs of a coiling dragon. He wears a black gauze military hat that, together with a long black beard and mustache, frames his reddish face and left hand. No doubt he is seated on an openwork lacquered chair identical to his opponent's. Indeed, the material trappings of an otherwise spare setting are quite lavish: multicolored lacquerwares, a large lacquer table with inlaid mother-of-pearl decoration, multi-layered garments with coordinated tones and elaborate outer designs—even on the doctor's bag set into the left foreground of the composition. The bag also serves, in part, to anchor the composition by balancing the tall lacquer chair in the foreground with the extraordinary assemblage of foodstuffs in the background.

Oi also produced illustrations for printed books, and occasionally collaborated with other students of her father. However, it would appear that as Hokusai grew older his painting activities became more focused, necessitating the increased participation of Ōi, both as studio manager and collaborator, and as his household companion. She in turn enjoyed the rare freedom in Edo society of living an unfettered, worldly life in a thriving metropolis in the immediate presence of one of the country's most sought-after artists. She was free of familial and social responsibilities, save the welfare of her father, whose devotion to her remained steadfast until his death in 1849. Thereafter, the life story of Katsushika Ōi becomes unclear, her whereabouts undetermined. This magnificent painting nevertheless remains, reminding viewers and scholars alike of her accomplishments and talent. Its inclusion with other distinguished ukivo-e paintings in the museum's Kelvin Smith collection is a noteworthy event.

■ Michael R. Cunningham, Curator of Japanese and Korean Art

In Operating on Guanyu's Arm (ink and color and gold leaf on silk, 140 x 68 cm, Kelvin Smith Fund 1998.178), the open-air setting, portrayed in a series of broad, grayish-green ink washes playing off the natural hues of the scroll's silk fabric, reveals an aspect of Oi's skill that is rarely seen. Though not a prolific painter, and as yet not known to have authored any prints, her other paintings tend toward more somber displays of complex exterior settings, richly painted with Western chiaroscuro lighting effects.



Amidst a fascinating array of Edo period Chinese-style porcelain wares and glass can be seen a culinary feast of ravishing proportions. A bewildering assortment of seaweed, fresh fish, and vegetables are precisely arranged, as is the exquisite application of mineral pigments defining their shapes, textures, and relative location. This is a repast suitable for a hero of Guanyu's repute, set in a stark, palatial tableau whose visual austerity only serves to heighten the richness of the human drama within.

The Greater Mystery



Weston's most innovative work at the time, this 1922 portrait of Ruth Shaw, a family friend, shows his grasp of modernism in the arbitrary composition which focuses on the abstract qualities of the

ueled by a uniquely responsive eye, Edward Weston's creative ambition produced sensuously beautiful photographs that united richness of tones, subtle balances of light and shade, and monu-

mental boldness of forms. The exhibition that opens later this month explores Weston's importance as a modernist in 140 vintage prints from the Lane Collection. On long-term loan to the Museum of Fine Arts, Boston, this holding is one of the world's finest collections of American 20th-century photography. The survey, covering the artist's mature career from 1920 to 1948, includes examples of his best known images: abstract, close-up depic-

tions of shells and peppers, nudes, portraits, and ordinary objects of everyday life in which he found significance and grandeur.

Born in Highland Park, Illinois, in 1886, Weston made his first photographs in 1902 with a Kodak camera given by his father. He settled

sitter's cropped features juxtaposed with the geometric forms in the background (palladium print, 19.0 x 24.3 cm, The Lane Collection, courtesy Museum of Fine Arts, Boston).

in California four years later to work as a portrait photographer. After attending the Illinois College of Photography, he opened a studio in Tropico (now Glendale), California, in 1911, working in the traditional, romantic, soft-focus

> style of Pictorialism for the next several years.

> Modernism—a movement in which artists expanded beyond the boundaries of art as a reflection of reality to explore elemental forms, color, line, and compositionreached the West Coast in exhibitions of avant-garde artists around 1920. However, its influence touched Weston earlier through publications such as Alfred Stieglitz's Camera Work. By 1918 Weston's work had be-

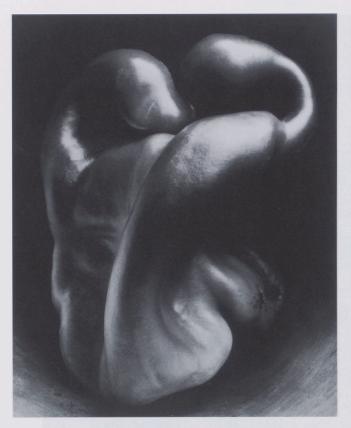
come more sharply focused, emphasizing form, composition, and flatness. The unconventional portrait of Ruth Shaw is an early example of this new approach, as is the work he did in Mexico from 1923–26. He strove for even greater simplification and abstraction, seen in Excusado of

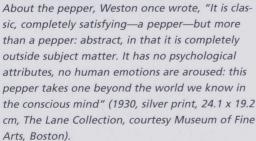
EDWARD WESTON AND MODERNISM September 19-November 28 Organized by the Museum of Fine Arts, Boston

Promotional support provided by the Free Times SEPTEMBER 1999

Whether or not Weston had seen Duchamp's Fountain, exhibited a few years earlier in New York, Excusado (previous page, below) from 1925 (platinum or palladium print, 24.5 x 18.7 cm, The Lane Collection, courtesy Museum of Fine Arts,

Boston) clearly reveals his appreciation of the toilet's aesthetic qualities: "... that glossy enameled receptacle of extraordinary beauty... here was every sensuous curve of the 'human form divine' but minus imperfections."





1925, finding formal beauty in a toilet photographed from a viewpoint on his bathroom floor.

Returning to California in 1926, Weston spent the next two decades delving into abstraction, culminating in his classic close-up studies of seashells and vegetables. In the early 1930s, hints of Surrealism appeared in his combinations of incompatible objects and dreamlike scenes. In 1937 he received the first Guggenheim Fellowship awarded to a photographer, allowing him to travel extensively throughout the West with Charis Wilson, one of his models and later his wife and collaborator. Toward the end of his career, his compositions became looser and more gestural, as seen in the swirling tide pools and eroded rock formations along the Pacific coast.

Weston worked slowly and methodically with large-format cameras, and continued to produce sharply focused contact prints until Parkinson's



This image from 1936 of Charis Wilson, whom Weston married two years later, was taken in the bedroom doorway of their Santa Monica home (gelatin silver print, 24.1 x 19.2 cm, The Lane Collection, courtesy Museum of Fine Arts, Boston). Form and pattern in repeating ovals and angles is combined with sensuality to border on the abstract. Weston produced more than 100 nude studies between 1918 and 1945.

disease forced him to give up photography in 1948. Until his death ten years later, his sons, Brett and Cole, worked under his supervision to make prints from his negatives. Weston's significance as a photographer lies in his sincere commitment to "a solid understanding of the very subtle possibilities of this expressive medium." In his daily journals, *Daybooks*, he expressed delight in his ability to discover unusual forms in nature and expose them to an unseeing public: "I want the greater mystery of things revealed more clearly than the eyes can see." Indeed, his selection and presentation of images successfully fulfilled his desire to create "a power and vitality which moves and holds the spectator."

■ Tom E. Hinson, Curator of Contemporary Art and Photography



According to tradition, Esigie (the 16th oba, who ruled in the early 16th century) was the first to commission plaques to ornament the pillars of his palace. His successor, Orhogbua, continued the

tradition. The oba in the center of Cleveland's Three Figure Plaque may portray one of these two rulers, or perhaps a revered predecessor (46.5 x 37.2 x 10.5 cm, John L. Severance Fund 1999.1).

A Royal Plaque

magnificent brass plaque that once decorated the royal palace of Benin, a kingdom in what is now southern Nigeria, has been added to the museum's collection. In the center of the composition is the Benin king or *oba* himself, supported by two noble attendants. While the plaque was prob-

ably manufactured between 1500 and 1700, Benin's divine royal dynasty is even older, reputedly founded by a Yoruba prince from the holy city of Ife around the 14th century.

In Benin, brass (an alloy of copper and zinc) is sacred and traditionally could be owned and used only by the oba and those he chose to honor. Brass portrait heads and ritual objects, along with carved elephant tusks, are placed on the oba's ancestral altars in the palace—the focus of rituals essential to the spiritual and material well-being of the entire kingdom. Brass plaques were made exclusively for the palace, depicting historical events, court life, and symbolically significant animals such as leopards, crocodiles, and mudfish.

A guild of specialized artists at the Benin court created these brass objects using the lost-wax casting method. To manufacture the muse-um's plaque, an exact model was first created in wax, including the high-relief figures with three-dimensional projecting elements, and the flat background. Patterns were incised. The completed model was then encased in a clay mold and allowed to dry. Next the mold was heated, both to harden the clay and to melt away the wax. Molten brass was immediately poured into the cavity, creating an exact replica of the wax model. Finally, the clay mold was broken to free the finished casting. Casting an object as large, com-

plete, and highly detailed as this plaque required tremendous technical skill.

The pose and costuming of the three figures are rich in symbolism and associations. The oba in the center wears beaded anklets and wristlets, a coral-beaded collar and baldrics crossing his chest, and a coral-beaded helmet with a tall pro-

trusion (called an oro) modeled on a basketry crown brought from Ife by the dynastic founder. Three crocodile-head pendants hang from his waist, which is wrapped in richly patterned cloth. Coral is another precious and sacred substance, in this case associated Olokun, god of the sea and wealth. The crocodile, also linked to Olokun, is notable for its ability to inhabit both land and water. Fierce and dangerous, the crocodile symbolized the oba's power to punish. The helmets with oro protrusions and the fine costuming of the oba's two supporters testify to their noble lineage. They are likely high priests, participating in a ceremony with their ruler. The triadic group with the central oba, his arms supported on each side, is highly signif-

icant and frequently repeated in the art of Benin. It emphasizes not only the oba's centrality and dominance, but also his need for the support of his people to rule effectively.

The British Punitive Expedition of 1897 and the exile of the reigning oba ended the Benin Kingdom's existence as an independent political entity. The deposed oba's son returned to take the throne in 1914, however, and restored many of the Benin court's rich artistic, ceremonial, and ritual traditions.

■ Margaret Young-Sánchez, Associate Curator of Art of the Americas, Africa, and Oceania

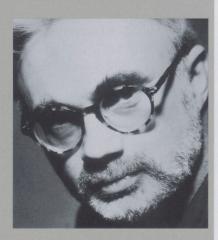
Although carved several centuries after the manufacture of the brass plaque, the three-figure motif on this ivory ancestral altar tusk—made about 1820-is strikingly similar (h. 197.5 cm, Nigeria, Benin Kingdom, Gift of Katherine C. White 1968.284). The tusk's composition, a detail of which is shown here, illustrates portions of Benin's dynastic history, emphasizing the political and spiritual roles played by the oba and his officials.

Music

The 1999–2000 **Gala Music Series** features outstanding performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. The Ying String Quartet with clarinetist Eli Eban; The Meridian Arts Ensemble; The Clerks' Group (early music vocal consort); pianist Minoru Nojima; violinist Leonidas Kavakos; The Artis Quartet; The Bottom Line (early music ensemble); and the Kronos String Quartet are among the outstanding musicians appearing during the season. Limited tickets are available.

The **Musart Society** begins its 53rd season with a wide array of music from recitals and concerts dedicated to the music of Asia and Iceland, the works of J. S. Bach, and 16th- and 17th-century Dutch and Flemish music, to Monteverdi's 1620 opera *L'Orfeo* performed by Apollo's Fire. Membership in the Musart Society is open to the general public; dues start at \$25. Musart Society members receive information on all musical arts concerts and recitals, free admission to select concerts, and discounts on Gala Music Series subscriptions.

Purchase tickets now for the Musart Society's first concert, "The Music of John Adams," on Sunday, October 3. Presented in collaboration with the Cleveland Or-



John Adams

chestra, this salute to John Adams begins at 1:30 with a screening of a documentary film about Adams entitled Hail Bop, followed by a 3:00 concert featuring Adams's John's Book of Alleged Dances, Hallelujah Junction, China Gates, and Shaker Loops, and concludes with an open discussion with Adams. Performers include Gloria Cheng and Grant Gershon, piano, with members of the Cleveland Orchestra, John Adams, conductor. General admission \$15; CMA and Musart Society members \$13.

To purchase tickets or receive further information about the Gala Music Series or the Musart Society, please call 1–888–CMA–0033.

1 Wednesday

Highlights Tour 1:30 CMA Favorites Guest Lecture 7:00 The Cleveland Institute of Art's Contribution to the American Automotive Industry, Guiseppe Delena, chief designer, corporate design, Ford Motor Company, Detroit Film 7:00 Among Giants (Britain, 1998. color, 93 min.) directed by Sam Miller, with Pete Postlethwaite, Rachel Griffiths, and James Thornton. Simon Beaufov (The Full Monty) wrote this acclaimed working-class comedy about rock climbers who risk life and limb painting the electrical towers that traverse Britain's rugged terrain. Romance ensues when a woman—a backpacking Australian mountaineer—joins their ranks. "Breezily entertaining." -The New York Times. Cleveland premiere. \$4 CMA members, \$6 others. Repeats Sunday the 5th

2 Thursday

First Thursday Curatorial consultation for members only, by appointment **Highlights Tour** 1:30 *CMA Favorites*

3 Friday

Highlights Tour 1:30 *CMA Favorites* **Film** 7:30 *Antonio Gaudi* (Japan/Spain, 1985, color, some subtitles, 72 min.) directed by Hiroshi Teshigahara. Back by popular demand! Visually stunning tribute to the great Catalan architect Gaudi (1852–1926), whose fantastic structures influenced Picasso, Miro, and Dali. Music by Toru Takemitsu. \$4 CMA members, \$6 others. Repeats tomorrow

4 Saturday

Highlights Tour 1:30 *CMA Favorites* **Film** 3:00 *Antonio Gaudi.* See yesterday.
\$4 CMA members, \$6 others

5 Sunday

Highlights Tour 1:30 *CMA Favorites* **Film** 2:00 *Among Giants*. See Wednesday the 1st. \$4 CMA members, \$6 others

7 Tuesday

Highlights Tour 1:30 CMA Favorites

8 Wednesday

Highlights Tour 1:30 CMA Favorites
Film 7:00 The Milky Way (Israel, 1998, color, subtitles, 104 min.) directed by Ali
Nassar, with Muhammad Bakri and
Suheil Haddad. This rare Arabic-language
Israeli film re-creates life under military
rule in an Arab village in Galilee in 1964—
which the director witnessed firsthand.
Cleveland premiere. \$4 CMA members,
\$6 others. Repeats Sunday the 12th

9 Thursday

Highlights Tour 1:30 CMA Favorites

10 Friday

Highlights Tour 1:30 CMA Favorites

11 Saturday

Adult Studio Class 10:30–4:00. *All-day Drawing Workshop.* Intensive class for beginners to advanced. Instructor, Sun-Hee Choi. Fee \$20 for CMA members, \$40 for non-members, includes materials and parking. Have your membership number ready when you call ext. 462 to register by the Friday before

Highlights Tour 1:30 CMA Favorites

12 Sunday

Highlights Tour 1:30 CMA Favorites
Chalk Workshop 3:00–4:30 Chalk
Making. Make chalk using an old world
recipe and new world materials. Part one
of a two-week sequence; plan to attend
one session each week (also Wednesday
the 15th at 7:00; part two Sunday and
Wednesday next week). \$15/individual,
\$35/family. Children under 15 must register and attend with someone older. Fee
includes materials and reserves chalk and
a square for the festival. Call ext. 483.
Film 2:00 The Milky Way. See Wednesday the 8th. \$4 CMA members, \$6 others

14 Tuesday



Film

The fall film season at the museum opens with a month of Cleveland premieres that span the globe. Sam Miller's Among Giants (the 1st and 5th) is a tale of British "cowboys" (actually, roaming rock climbers who scale and paint England's electrical towers) written by Simon Beaufoy, author of *The Full Monty*. Ali Nassar's The Milky Way (the 8th and 12th) is a rare Arabic-language Israeli film that looks at Arab-Israeli relations in a small village in Galilee in 1964. No (the 22nd and 26th) is a French-Canadian comedy, set in 1970, with one foot planted in Japan (where a Quebecois actress performs at the Osaka World's Fair) and the other in Quebec (where the Canadian government has declared martial law to suppress secessionists). Paola di Florio's Speaking in Strings (the 15th and 19th) and Bruno Monsaingeon's Richter, the Master (the 29th) are acclaimed new documentaries on two mu-

sicians: violinist Nadja Salerno-Sonnenberg and pianist Sviatoslav Richter. September also finds the museum repeating a popular summer film from which many were turned away. Hiroshi Teshigahara's *Antonio Gaudi* (the 3rd and 4th) offers a dazzling overview of the fabulous work of the great Catalan architect who lived from 1852 to 1926. Admission to each film is \$4, \$6 non-members.

Among Giants (showing the 1st and the 5th) is a tall tale about English "cowboys" who climb electrical towers, written by the author of The Full Monty.

15 Wednesday

Adult Studio Class Begins 9:30–noon. Watercolor. Ten Wednesdays through November 17. Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135. Paper and stretchers provided. Participants provide their own paint, palette, and brushes. Call ext. 461 to register by the Friday before

Highlights Tour 1:30 *CMA Favorites* **Chalk Workshop** 7:00–8:30 *Chalk Making.* See Sunday the 12th for fee and details

AlA Lecture 7:00 *Greeks in the East.*Michael Bennett, curator of classical art
Film 7:00 *Speaking in Strings* (USA, 1999, color, 73 min.) directed by Paola di Florio, with Nadja Salerno-Sonnenberg. This funny and fearless portrait of a gifted musician whose passion, swagger, and unorthodox playing inspired the nickname "bad girl of the violin" was featured at the 1999 Sundance Film Festival. Cleveland premiere. \$4 CMA members, \$6 others. Repeats Sunday the 19th

16 Thursday

Highlights Tour 1:30 CMA Favorites

17 Friday

Highlights Tour 1:30 CMA Favorites

18 Saturday

Highlights Tour 1:30 *CMA Favorites* **The Bugatti Ball** 6:30 *Young Friends Benefit.* Tickets are available at \$110 each; call Connie Breth at ext. 595

19 Sunday

Film 2:00 *Speaking in Strings.* See the 15th. \$4 CMA members, \$6 others **Storybook Tour** 2:30 *The Hummingbird Trio: African American Folktales.* Anita

Peeples. Meet at the information desk **Chalk Workshop** 3:00–4:30 *Street Painting*. Try professional techniques for masking, stenciling, shading, and enlarging a picture. See Sunday the 12th for fee and more details

Family Express 3:00–4:30 Paws and Claws. Looking for lions, tigers, and bears? Your family will find them in paintings and sculptures throughout the museum. Don't be afraid to come to this workshop where you will create your own animal sculpture to take home with you. Free, drop-in, no registration required, for all ages

21 Tuesday

Highlights Tour 1:30 CMA Favorites

22 Wednesday

Members Day 10:00–9:00 *The New Egyptian Galleries*

Highlights Tour 1:30 CMA Favorites
Members-only Facilities Discussion
6:15 Kate Sellers

Chalk Workshop 7:00–8:30 *Street Painting.* See Sunday the 19th for fee and details

Film 7:00 Nō (Canada, 1998, color, subtitles, 83 min.) directed by Robert
Lepage, with Anne-Marie Cadieux and
Alexis Martin. This look at Canada's 1970
"October Crisis" (when militant Quebec secessionists inspired martial law) cuts between the life of a Quebecois actress performing at Japan's Expo '70 and her playwright boyfriend at home. Adapted from Lepage's seven-hour theatrical epic The Seven Streams of the River Ota.
Cleveland premiere. \$4 CMA members, \$6 others. Repeats Sunday the 26th

23 Thursday

Members Day 10:00–5:00 *The New Egyptian Galleries*

Chalk Like an Egyptian

In 16th-century Italy, artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these

I Madonnari (painters of the Madonna), an artistic tradition was born. Our festival brings this Renaissance tradition to Cleveland. The 10th annual Chalk Festival is Saturday and Sunday, September 25 and 26, 11:00–4:00 both days. This year's festival complements the reopening of the Egyptian galleries. Enjoy chalk artists and entertainment at no charge.

If you want to chalk your own pictures, get a large square and 24-color box of chalk for \$10, or a small square and 12-color box of chalk for \$5. Kids under 15 must be accompanied by supervising adults. Sign up when you arrive or reserve a square by calling ext. 483 by Wednesday the 22nd. Non-paid advance registrations held until 1:00 Sunday.

Preparatory workshops take place in the preceding weeks; attend one session each week. Week one: Learn *Chalk Making* Sunday the 12th, 3:00–4:30 or Wednesday the 15th, 7:00–8:30. Week two: same times, Sunday the 19th and Wednesday the 22nd, learn *Street Painting*. \$15/individual, \$35/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call ext. 483.

Highlights Tours leave from the main lobby at 1:30 daily. **Lecture** topics span a few millennia. On Wednesday the 1st at

7:00, the Ford Motor Company's head of design Guiseppe Delena presents *The Cleveland Institute of Art's Contribution to the American Automotive Industry*. Then on Wednesday the 15th at 7:00, curator of Greek and Roman art Michael Bennett offers *Greeks in the East*.

The free monthly drop-in **Family Express** workshop is 3:00–4:30 on Sunday the 19th: *Paws and Claws* is the topic. A new **Video** title begins each Sunday. For information about **Teachers' Workshops** call ext. 469.

Three **Adult Studio Classes** take place or begin this month. On Saturday the 11th from 10:30 to 4:00 is Sun-

Hee Choi's monthly *All-day Drawing Workshop* (\$20 for CMA members, \$40 for non-members, includes materials and parking; call ext. 462 to register by the Friday before). On ten Wednesdays beginning the 15th, 9:30 to noon, is *Watercolor*. The fee is \$100 for CMA members, \$135 for others; paper and stretchers are provided. Participants provide their own paint, palette, and brushes. Call ext. 461 to register by Friday the 10th. On eight Wednesdays starting the 29th, 1:00 to 3:30, is *Drawing*. The fee is \$80 for CMA members, others \$110; includes materials. Call ext. 461 to register by Friday the 24th.

A **Storybook Tour** on Sunday the 19th at 2:30 is *The Hummingbird Trio: African American Folktales*.



24 Friday

Highlights Tour 1:30 CMA Favorites

25 Saturday

10th Annual Chalk Festival 11:00–4:00. Watch chalk artists at work and enjoy free entertainment on the walk-ways around the museum. If you want to chalk your own pictures, a large square and 24-color box of chalk is \$10; a small square and 12-color box of chalk, \$5. Children under 15 must be accompanied by supervising adults. Just show up and take what's available or reserve a square by calling ext. 483 by Wednesday the 22nd. Non-paid advance registrations held until 1:00 Sunday. This year's festival complements the reopening of the Egyptian galleries

Single Tickets to VIVA! Performing Arts Festival Available to Members First

Order your tickets now before they go on sale to the general public September 14! The Gartner Auditorium spotlight will shine on groups for eight Friday-evening concerts this fall through spring. From Grammy Award-windance ensembles, our new VIVA! Performing

Arts Festival offers vor. Several of these acclaimed artists are making their Cleveland debuts! You can still subscribe to all eight concerts, or choose from two four-concert packages for great savings and guaranteed



Noché Flamenca

Friday, March 10, 7:30

This fascinating company from

Spain brings out the essence of

flamenco's roots as passed down by

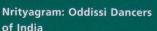
Andalucian Gypsies: raw, earthy, and

hot. \$28, \$24, and \$24, \$21 for CMA members.

seats. All seating is assigned on a first-come, first-served basis. Single tickets go on public sale September 14—but as a museum member, you can call or visit the ticket center to order yours right now.

Eddie Palmieri Friday, October 15, 7:30

Thefive-timeGrammy-winning pianist and composer is one of the most prolific and popular Latin musicians of the 20th century. \$27 or \$24; \$24 or



Friday, November 19, 7:30 A stunning ensemble of female dancers, Nrityagram (ni-ri-ti-yagram) creates sensual dancedrama rooted in Indian tradition. \$24, 21, and \$21, \$18 for CMA members. Cleveland debut.



Mammas

Friday, March 24, 7:30 Singers Lucilla Galeazzi of Italy, Equidad Baras of Spain, Yiota Veï of Greece, and Hayet Ayad of Algeria and a six-piece ensemble create unforgettable



music from the Mediterranean crescent. \$25, \$22, and \$22, \$19 for CMA members. U.S. debut

Simon Shaheen: Music of the **Arabian Nights** Friday, December 10, 7:30

A virtuoso on both oud (precursor to the lute) and violin, Shaheen and his six-piece ensemble perform music of the Near Eastern world. \$22, \$18, and \$19, \$16 for CMA members. Cleveland debut.



Virginia Rodrigues Friday, April 14, 7:30

The Brazilian contralto's stunning voice leaves audiences amazed, her repertoire swinging effortlessly



from Roman Catholic church music to carnival sambas. \$24, \$21, and \$19, \$17 for CMA members. Cleveland debut.

Mighty Clouds of Joy Friday, February 25, 7:30

One of the finest gospel groups of all time (winners of three Grammys), the Mighty Clouds of Joy feature Joe Ligon, often cited



as the greatest living male gospel singer. \$27, \$24, and \$24, \$21 for CMA members.

Music of the Silk Road Friday, May 5, 7:30

Following their triumphant '98 tour, the Ghazal Ensemble (Shujaat Hussain Khan and Swapan

Chaudhuri of India, and Kayhan Kalhor of Iran) returns to the museum. \$23, \$18, and \$19, \$16 for CMA members.

26 Sunday

Chalk Festival 11:00-4:00. See vesterday

Highlights Tour 1:30 CMA Favorites Film 2:00 No. See Wednesday the 22nd. \$4 CMA members, \$6 others

28 Tuesday

Highlights Tour 1:30 CMA Favorites

29 Wednesday

Adult Studio Class Begins 1:00–3:30 Drawing. Eight Wednesdays through November 17. Instructor, Jesse Rhinehart. \$80 for CMA members, \$110 others, fee includes materials. The trick in learning to draw is learning to relax, focus, and let the eye and the hand work together without the interference of the allknowing mind. The class will include visits to the collection, work from a live model, and still lifes. Media will include pencil, charcoal, conté, and ink. Call ext. 461 to register by the Friday before

Highlights Tour 1:30 CMA Favorites Film 6:30 Richter, the Enigma (France, 1998, color, subtitles, 154 min.) directed by Bruno Monsaingeon. Prize-winning portrait of the great Russian pianist Sviatoslav Richter (1915–1997), who narrates the events of his life with candor and canniness. Includes choice archival and performance footage. Projected from videotape. Cleveland premiere. \$4 CMA members, \$6 others

30 Thursday

Carolyn Adelstein

Sawsan T. Alhaddad

Louis V. Adrean

A Retirement and Estate Planning Strategies Seminar October 6, 1999 at 4:00

Learn how retirement and estate planning issues should be handled for single, widowed, and married people. Panelists discuss ways to preserve financial security through income tax, investment, and insurance planning, create income for life through charitable giving, and reduce your taxable estate. Prepare for your future needs and those of your beneficiaries: fine-tune your estate plan and invest for retirement.

The discussion is moderated by Charles L. Ratner of Ernst & Young. Chair of the museum's Planned Giving Council, national director of personal insurance counseling for Ernst & Young, and managing director of the Ernst & Young Center for Family Wealth Planning, Ratner is an attorney, chartered financial consultant, and chartered life underwriter.

Our distinguished panelists are Herbert Braverman and Heather Ettinger. A partner at Walter & Haverfield P.L.L. and co-chair of its Estate Planning and Probate Group, Braverman concentrates his legal practice in the areas of personal and estate planning, probate, and taxation. Ettinger is a principal of Roulston & Company, an investment advisory firm that manages assets for individuals, corporations, endowments, and foundations. She is active in women's organizations such as "Women Managing Money," which she founded and currently chairs.

If you'd like to attend, please fax your request (attn: Estate Planning Seminar) to 216–231–6565, call ext. 586, or e-mail to jackson@cma-oh.org.

10 Ways to Create a Lasting Legacy

- 1. Specify that a dollar amount or a percentage of the assets in your will shall go to the CMA.
- 2. Create a charitable gift annuity or deferred annuity and give yourself or others fixed income.
- 3. Create a named endowment at the CMA to support your personal interests.
- 4. Create a trust to benefit your heirs and the CMA while reducing estate taxes.
- 5. Name the museum as the beneficiary of your IRA or pension plan.
- Name CMA as the beneficiary of an existing or new life insurance policy.
- 7. Use assets to increase your current charitable gifts.
- 8. Remember deceased loved ones and friends with memorial gifts to CMA.
- 9. Encourage family members and friends to leave gifts to the museum in their wills.
- 10. Ask your financial or legal adviser to include charitable giving to CMA as part of their counsel to other clients.

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Egyptian Galleries Events

Egyptian Member Preview Days are during regular gallery hours on Wednesday and Thursday the 22nd and 23rd.

Egyptian Family Festival Weekend for the reopening of the Egyptian galleries October 1, 7:30 pm-9:00 pm October 2 11:00 am-4:00 pm October 3 1:00 pm-4:00 pm

The Egyptian galleries have received a total makeover with an entirely new installation of all your favorite Egyptian works of art, plus a few you haven't seen in ages!

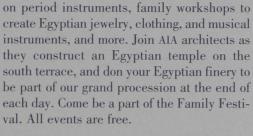
Join us for the Family Festival to celebrate the grand reopening. Visit the new galleries and stay for the excitement as the mu-

seum invites you to join in the festivities that highlight the art and culture of ancient Egypt. Friday night begins with a lecture by Renée Friedman, archeologist and co-director of the exciting Hierakonpolis Expedition in Egypt. The festivities continue on both Saturday and Sunday with a lecture/demonstration of music from ancient Egypt played create Egyptian jewelry, clothing, and musical instruments, and more. Join AIA architects as they construct an Egyptian temple on the south terrace, and don your Egyptian finery to be part of our grand procession at the end of each day. Come be a part of the Family Festival. All events are free.

Planetarium: Stars of the Pharaohs

Travel back to ancient Egypt and view the skies as our distant ancestors saw them at the Cleveland Museum of Natural History's planetarium. The program will focus on the wide variety of works of art in the CMA's dazzling

> new exhibit that represent astronomical objects and themes. September and October planetarium programs: all ages Saturday. 11:00 am and 1:00 pm, and Sunday, 1:00 pm; ages 5 and older. Saturday and Sunday 2:00, 3:00, and 4:00 pm. Planetarium tickets are \$1.50 per person with museum admission. Free for CMNH members.



Bugatti Final Weeks

Ohio Arts Council A STATE AGENCY THAT SUPPORTS PUBLIC PROGRAMS IN THE ARTS

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations. operations

Facing page: Bob Bergman (left) oversaw the reinstallation of the medieval galleries in 1994.

Exhibition Tickets

Bugatti tickets are free to members. Regular prices: \$5 Tuesday-Friday, \$7 weekends; students 12 and older, \$4 and \$6; children 6-11, \$3; under 6 free. Audio tour \$3. Call or visit the ticket center.

On Wednesday, September 1 at 7:00, Guiseppe Delena, chief designer for Ford Motor Company, presents The Cleveland Institute of Art's Contribution to the American Automotive Industry.

The Bugatti Ball is Saturday, September 18 at 6:30. Hosted by the Young Friends of the Cleveland Museum of Art. this gala begins on the final night of the Bugatti exhibition. As the museum returns to the 1920s for the evening,

guests will enjoy not only a last look at Bugatti, but also the first look at the newly renovated Egyptian galleries. Enjoy jazz piano in the lobby, a palm court and a silent auction, and dancing in the courtyard with the Cleveland Pops Orchestra—don't worry: instructors on the dance floor provide impromptu Charleston lessons. And, of course, there will be tasty tidbits and luscious libations

Period costumes encouraged. Tickets are \$110 each with a discount for two. Call Connie Breth at ext. 595 for information or to purchase tickets. The Bugatti Ball is raising funds for Generation XL, a community outreach program designed by the education department.

Don't Miss...

Plan to attend a Members-only Facilities Master Plan Discussion on Wednesday, September 22 at 6:15. Acting director Kate Sellers will speak.

The annual Legacy Society Reception is Thursday the 23rd at 4:00. If you have remembered the museum in your estate plans, then you are a member of the Legacy Society. Call ext. 586 for info.

Outdoor Sculpture Gets the Treatment: Thanks to the efforts of the Sculpture Center, conservation of the sculptures in the city-owned Fine Arts Garden between the museum and Euclid Avenue is under way. Sculptures to be restored include Fountain of the Waters, Night Passing Earth to Day, and Mermaids. A "kickoff" celebration is scheduled for Thursday, September 9 at 11:00 near the museum's south steps. The public is invited to meet the conservators, recognize the local foundations and individuals whose support has made the conservation possible, and see the visible results of the treatment to date. While you're here, take a free tour of the Fine Arts Garden. The head of our conservation division, Bruce Christman, volunteers on the Sculpture Center's conservation committee. For further information, call 216-229-6527

On Sunday, November 7 at 2:00, the Womens Council and the education department co-sponsor a flower lecture/ demonstration, Still Life ALIVE!. The arrangements will be inspired by works in the Dutch still-lifes exhibition. Early reservations recommended. Tickets required: \$7, museum members free, call the ticket center after September 15. Seating is limited. The demonstration will be simulcast in the adjacent Lecture Hall.

We are planning a Weekend in New York City for members only, with the objective of visiting as many museums as possible! The dates are Friday, November 5 through Sunday, November 7. Call ext. 589 for more info. Space limited!

We also note with sadness the passing of Joseph Alvarez, who died in April at the age of 92. Joe was the museum's first conservator and worked here more than 45 years.

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Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00 Wednesday, Friday 10:00-9:00 Closed Mondays, July 4, Thanksgiving, December 25, and January 1

Still Lifes Café Closes one hour before

museum **Oasis Restaurant**

Sunday 11:00-2:30 Wednesday and Friday 5:00-8:00 Reservations recommended

Web Site

www.clemusart.com

Ingalls Library Members Hours (ages 18 and over)

Tuesday and Thursday-Saturday 10:00-5:00 Wednesday 10:00-9:00 Slide Library by appointment only

Print Study

Room Hours By appointment only Tuesday-Friday 10:00-11:30 and 1:30-4:45

Ticket Center

Tuesday and Thursday 10:00-5:00; Wednesday and Friday 10:00-8:00; Saturday and Sunday 10:00-5:00. \$1 service fee per ticket for phone orders (\$2 non-members): call 421-7350 or, outside the 216 area code, 1-888-CMA-0033



The 10th Annual Chalk Festival September 25 and 26